

The Highlander

Deborah Baker Monday

1 Full Score

8 Violin 1

8 Violin 2

5 Viola

5 Cello

5 Bass

Extra Part - P3036201

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Program Notes

The music of *The Highlander* tells the story of loss, remembrance, and celebration. Written as a tribute to a young violist, the viola part remains prominent throughout. Three distinct sections are in C major, a minor and G major offer interest to all sections of the orchestra. Following a stately opening, the lively middle section is based on the Scottish fiddle tune *Highlander's Farewell* and follows standard repetitions for fiddle tunes (ABABAB form) with increasing excitement and tempo. This melody is book-ended with an opening original lament and a lively reel which drives it to the end.

About the Composer

Deborah Baker Monday continues to teach in the award winning Logan City orchestra program. She received her BME, magna cum laude, from Florida State University with an emphasis in string education. She was awarded an academic fellowship to attend the University of Alabama where she received her MM in composition. She continued her studies at Louisiana State University, where she received the Chancellor's Award to participate with the LSU symphony orchestra under the direction of James Yestadt. She has studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwall and Dinos Constantinides.

Ms. Monday continued to be an active bass performer when she moved to Utah. After completing all of the course work and passing the written and oral portions of the doctoral exams, she was hired to teach in the Logan City School District as a low string specialist. During her tenure with Logan she has pursued her interest in composition and arranging for educational strings. This has been a rewarding part of her career while she and her husband, Bill, have raised four amazing children. She has received awards for outstanding elementary teaching and for Superior Accomplishment with the UtahASTA and UtahMEA, respectively.

She has presented at numerous state music conferences throughout the U.S. as well as several national ASTA conventions and the Midwest Clinic. She is very active as a guest conductor and adjudicator and has received awards and commissions for her work. Her studies in composition and experience in string teaching have combined to make her one of the leading contributors to the repertoire for young string players.

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Deborah Baker Monday
ASCAP

Andante espressivo ♩ = 72

Violin 1

p

Violin 2

legato
mp

Viola

legato
mp

Cello

pizz.
p

Bass

2 3 4 5 6

8

Vln. 1

Vln. 2

Vla.

Cello

Bass

7 *p*

8

9

10

11

12

mf

legato

mp

p

4

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legato **16**

mf

Vln. 1

Vln. 2

Vla.

Cello

Bass

13 14 15 16 17 18

rit. . . .

Vln. 1

Vln. 2

Vla.

Cello

Bass

19 20 21 22 23 24

f

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26 Allegro ♩ = 132
Scottish fiddle style

Score for measures 25-29, measures 26-29 are marked *mf*.

Vln. 1: Treble clef, C major. Measure 25: quarter rest, quarter note G4. Measure 26: quarter note G4, quarter note A4. Measure 27: quarter note A4, quarter note B4. Measure 28: quarter note B4, quarter note C5. Measure 29: quarter note C5, quarter note B4.

Vln. 2: Treble clef, C major. Measure 25: quarter rest, quarter note G4. Measure 26: quarter note G4, quarter note A4. Measure 27: quarter note A4, quarter note B4. Measure 28: quarter note B4, quarter note C5. Measure 29: quarter note C5, quarter note B4.

Vla.: Alto clef, C major. Measure 25: quarter rest, quarter note G4. Measure 26: quarter note G4, quarter note A4. Measure 27: quarter note A4, quarter note B4. Measure 28: quarter note B4, quarter note C5. Measure 29: quarter note C5, quarter note B4.

Cello: Bass clef, C major. Measure 25: quarter note G2, quarter note A2. Measure 26: quarter note A2, quarter note B2. Measure 27: quarter note B2, quarter note C3. Measure 28: quarter note C3, quarter note B2. Measure 29: quarter note B2, quarter note A2.

Bass: Bass clef, C major. Measure 25: quarter note G1, quarter note A1. Measure 26: quarter note A1, quarter note B1. Measure 27: quarter note B1, quarter note C2. Measure 28: quarter note C2, quarter note B1. Measure 29: quarter note B1, quarter note A1.

Score for measures 30-34, measure 34 is marked **34**.

Vln. 1: Treble clef, C major. Measure 30: quarter rest, quarter note G4. Measure 31: quarter note G4, quarter note A4. Measure 32: quarter note A4, quarter note B4. Measure 33: quarter note B4, quarter note C5. Measure 34: quarter note C5, quarter note B4.

Vln. 2: Treble clef, C major. Measure 30: quarter note G4, quarter note A4. Measure 31: quarter note A4, quarter note B4. Measure 32: quarter note B4, quarter note C5. Measure 33: quarter note C5, quarter note B4. Measure 34: quarter note B4, quarter note A4.

Vla.: Alto clef, C major. Measure 30: quarter note G4, quarter note A4. Measure 31: quarter note A4, quarter note B4. Measure 32: quarter note B4, quarter note C5. Measure 33: quarter note C5, quarter note B4. Measure 34: quarter note B4, quarter note A4.

Cello: Bass clef, C major. Measure 30: quarter note G2, quarter note A2. Measure 31: quarter note A2, quarter note B2. Measure 32: quarter note B2, quarter note C3. Measure 33: quarter note C3, quarter note B2. Measure 34: quarter note B2, quarter note A2.

Bass: Bass clef, C major. Measure 30: quarter note G1, quarter note A1. Measure 31: quarter note A1, quarter note B1. Measure 32: quarter note B1, quarter note C2. Measure 33: quarter note C2, quarter note B1. Measure 34: quarter note B1, quarter note A1.

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Score for measures 35-38, featuring Violins 1 & 2, Viola, Cello, and Bass.

Measures 35-38 show a rhythmic pattern with eighth and sixteenth notes. The Viola part includes a *V* marking above measure 35. The Cello and Bass parts provide a steady accompaniment.

Measures 35 36 37 38

Score for measures 39-43, featuring Violins 1 & 2, Viola, Cello, and Bass.

Measures 39-43 show a continuation of the rhythmic pattern. The Viola part includes a *V* marking above measure 42. The Cello and Bass parts provide a steady accompaniment. The score includes dynamic markings: *p* (piano) for Violins 1 & 2, *mf* (mezzo-forte) for Viola and Cello, and *pizz.* (pizzicato) for Bass.

Measures 39 40 41 42 43

42

p

p

mf

unis.

mf

pizz.

mf

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Score for measures 44 to 48. The score is written for five staves: Vln. 1, Vln. 2, Vla., Cello, and Bass. The key signature is one flat (B-flat) and the time signature is 12/8. Measures 44 and 45 show the beginning of the piece, with Vln. 1 and Vln. 2 playing sustained notes. Measures 46 and 47 show the continuation of the melody, with Vln. 1 and Vln. 2 playing sustained notes. Measures 48 shows the end of the piece, with Vln. 1 and Vln. 2 playing sustained notes.

Score for measures 49 to 53. The score is written for five staves: Vln. 1, Vln. 2, Vla., Cello, and Bass. The key signature is one flat (B-flat) and the time signature is 12/8. Measure 49 shows the beginning of the piece, with Vln. 1 playing a melody marked *mf* and Vln. 2 playing a sustained note. Measures 50 to 53 show the continuation of the melody, with Vln. 1 playing a melody marked *mp* and Vln. 2 playing a sustained note. A box containing the number 50 is placed above the Vln. 1 staff in measure 50.

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58

Più allegro ♩ = 156

Score for measures 54 to 58, featuring Vln. 1, Vln. 2, Vla., Cello, and Bass.

Measure 54: Vln. 1 has a half note G4 and a half note A4. Vln. 2 has a whole note G3. Vla. has a half note G3 and a half note A3. Cello has a whole note G2. Bass has a whole note G2.

Measure 55: Vln. 1 has a half note G4 and a half note A4. Vln. 2 has a whole note G3. Vla. has a half note G3 and a half note A3. Cello has a whole note G2. Bass has a whole note G2.

Measure 56: Vln. 1 has a half note G4 and a half note A4. Vln. 2 has a whole note G3. Vla. has a half note G3 and a half note A3. Cello has a whole note G2. Bass has a whole note G2.

Measure 57: Vln. 1 has a half note G4 and a half note A4. Vln. 2 has a whole note G3. Vla. has a half note G3 and a half note A3. Cello has a whole note G2. Bass has a whole note G2.

Measure 58: Vln. 1 has a half note G4 and a half note A4. Vln. 2 has a whole note G3. Vla. has a half note G3 and a half note A3. Cello has a whole note G2. Bass has a whole note G2.

Measure 58 includes the instruction "non div." and "mf" for Vln. 2, and "arco" for Cello and Bass.

Score for measures 59 to 63, featuring Vln. 1, Vln. 2, Vla., Cello, and Bass.

Measure 59: Vln. 1 has a half note G4 and a half note A4. Vln. 2 has a whole note G3. Vla. has a half note G3 and a half note A3. Cello has a whole note G2. Bass has a whole note G2.

Measure 60: Vln. 1 has a half note G4 and a half note A4. Vln. 2 has a whole note G3. Vla. has a half note G3 and a half note A3. Cello has a whole note G2. Bass has a whole note G2.

Measure 61: Vln. 1 has a half note G4 and a half note A4. Vln. 2 has a whole note G3. Vla. has a half note G3 and a half note A3. Cello has a whole note G2. Bass has a whole note G2.

Measure 62: Vln. 1 has a half note G4 and a half note A4. Vln. 2 has a whole note G3. Vla. has a half note G3 and a half note A3. Cello has a whole note G2. Bass has a whole note G2.

Measure 63: Vln. 1 has a half note G4 and a half note A4. Vln. 2 has a whole note G3. Vla. has a half note G3 and a half note A3. Cello has a whole note G2. Bass has a whole note G2.

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66

64 65 66 67 68

Vln. 1

Vln. 2

Vla.

Cello

Bass

This musical system covers measures 64 to 68. The first violin (Vln. 1) part features a melodic line with eighth and sixteenth notes, including a sharp sign above the staff in measure 68. The second violin (Vln. 2) part consists of a steady eighth-note accompaniment. The viola (Vla.) part has a similar eighth-note accompaniment. The cello and bass parts provide a harmonic foundation with half notes. Measure numbers 64, 65, 66, 67, and 68 are printed below the staves. A box containing the number 66 is positioned above the first violin staff.

69 70 71 72 73

Vln. 1

Vln. 2

Vla.

Cello

Bass

This musical system covers measures 69 to 73. The first violin (Vln. 1) part continues the melodic line, ending with a whole note in measure 73. The second violin (Vln. 2) part continues the eighth-note accompaniment. The viola (Vla.) part continues the eighth-note accompaniment. The cello and bass parts continue the half-note accompaniment. Measure numbers 69, 70, 71, 72, and 73 are printed below the staves.

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74 Faster ♩ = 168

74 75 76 77

Vln. 1

Vln. 2

Vla.

Cello

Bass

This block contains the first system of the musical score, covering measures 74 to 77. The score is written for five instruments: Violin 1, Violin 2, Viola, Cello, and Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Faster' with a metronome marking of ♩ = 168. Measure 74 features a first violin melody with a grace note and a 'V' (accusato) marking. The viola and cello have a similar melody with 'V' markings. The bass line consists of half notes. Measures 75 and 76 continue the first violin melody, while the other instruments provide harmonic support. Measure 77 shows a continuation of the first violin melody and a change in the viola and cello parts.

78 79 80 81

Vln. 1

Vln. 2

Vla.

Cello

Bass

This block contains the second system of the musical score, covering measures 78 to 81. The instrumentation remains the same. Measure 78 continues the first violin melody. Measures 79 and 80 show the first violin playing a more active melody, while the other instruments provide harmonic support. Measure 81 features a first violin melody with a grace note and a 'V' marking. The viola and cello also have 'V' markings. The bass line continues with half notes.

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82

82 83 84 85

Vln. 1

Vln. 2

Vla.

Cello

Bass

Detailed description: This block contains the first system of a musical score for measures 82 through 85. The score is for five instruments: Violin 1, Violin 2, Viola, Cello, and Bass. Measure 82 is marked with a box containing the number 82. The key signature has one flat (B-flat). The time signature is 2/4. Violin 1 plays a continuous eighth-note melody. Violin 2 and Viola have accents (V) on measures 82 and 83. The Cello and Bass play a steady eighth-note accompaniment. The system ends with measure 85.

86 87 88 89

Vln. 1

Vln. 2

Vla.

Cello

Bass

Detailed description: This block contains the second system of a musical score for measures 86 through 89. The key signature remains one flat. The time signature changes to 2/4 at the end of measure 89. Violin 1 has an accent (V) on measure 88. Violin 2 and Viola have accents (V) on measure 89. The Cello and Bass have accents (V) on measure 89. The system ends with measure 89.

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90 Lively ♩ = 96

Score for measures 90-94, featuring Vln. 1, Vln. 2, Vla., Cello, and Bass. The tempo is Lively (♩ = 96). The key signature has one flat (B-flat).

Measures 90-94 are marked *f* (forte). Measure 92 includes fingerings L1, L2, 2, -1, and 4.

Measures 90-94

Score for measures 95-100, featuring Vln. 1, Vln. 2, Vla., Cello, and Bass. The tempo is Lively (♩ = 96). The key signature has one flat (B-flat).

Measures 95-100 are marked *mf* (mezzo-forte). Measure 98 includes fingerings -4, -1, and 4.

Measures 95-100

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Score for measures 101 to 106, featuring Vln. 1, Vln. 2, Vla., Cello, and Bass.

The score for measures 101-106 is written for five instruments: Violin 1, Violin 2, Viola, Cello, and Bass. The key signature has one flat (B-flat), and the time signature is 3/8. Measure 101 features a first violin melody with a grace note on the second beat. Measures 102-103 show a continuation of the first violin melody with a half note. Measures 104-105 feature a second violin melody with a grace note on the second beat. Measures 106-107 feature a Viola melody with a grace note on the second beat. Measures 108-109 feature a Cello melody with a grace note on the second beat. Measures 110-111 feature a Bass melody with a grace note on the second beat. Measures 112-113 feature a Bass melody with a grace note on the second beat.

Measures: 101, 102, 103, 104, 105, 106

Score for measures 107 to 112, featuring Vln. 1, Vln. 2, Vla., Cello, and Bass.

The score for measures 107-112 is written for five instruments: Violin 1, Violin 2, Viola, Cello, and Bass. The key signature has one flat (B-flat), and the time signature is 3/8. Measure 107 features a first violin melody with a grace note on the second beat. Measures 108-109 feature a second violin melody with a grace note on the second beat. Measures 110-111 feature a Viola melody with a grace note on the second beat. Measures 112-113 feature a Cello melody with a grace note on the second beat. Measures 114-115 feature a Bass melody with a grace note on the second beat. Measures 116-117 feature a Bass melody with a grace note on the second beat.

Measures: 107, 108, 109, 110, 111, 112

The Highlander

Vln. 1
 Vln. 2
 Vla.
 Cello
 Bass

113 114 115 116 117 118

non div.

V V V V V V

-2 -1

Vln. 1
 Vln. 2
 Vla.
 Cello
 Bass

119 120 121 122 123 124

rit.

123 A tempo ♩ = 96

div.

ff

V V V V V V

ff ff ff ff

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129

unis.

Score for measures 125-129. The score is written for five staves: Vln. 1, Vln. 2, Vla., Cello, and Bass. The key signature is one flat (B-flat). The time signature changes from 3/4 to 3/4 at measure 129. The dynamics are marked *mf* (mezzo-forte) for measures 125-128 and *mf* for measure 129. The Vln. 1 part includes a *unis.* (unison) marking at measure 129. The Vln. 2 part includes a *mf* marking at measure 129. The Vla. part includes a *mf* marking at measure 129. The Cello part includes a *mf* marking at measure 129. The Bass part includes a *mf* marking at measure 129.

Score for measures 130-134. The score is written for five staves: Vln. 1, Vln. 2, Vla., Cello, and Bass. The key signature is one flat (B-flat). The time signature changes from 3/4 to 2/4 at measure 131. The dynamics are marked *ff* (fortissimo) for measures 130-134. The Vln. 1 part includes a *ff* marking at measure 130. The Vln. 2 part includes a *ff* marking at measure 130. The Vla. part includes a *ff* marking at measure 130. The Cello part includes a *ff* marking at measure 130. The Bass part includes a *ff* marking at measure 130. A *ff* marking is also present at the end of measure 134.